

AMERICAN ART NEWS.

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NEW YORK, APRIL 18, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries—Exhibition of early Dutch and Flemish art.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Persian and other Eastern rugs from private collection of the late H. S. Tavskanjian, April 20, 21, Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts. Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

L. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery—Works by a group of artists.

Victoria Gallery.—Old Masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Kouchakji Freres—Art objects for collections.

Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Company.—Etchings and engravings collected by Mr. Wm. C. Davidson of New York, April 22, 23, at 8.30 P.M. To be sold in the Howard Bldg., 264 Fifth Ave. (corner 29th St.)

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Persian and other Eastern rugs from private collection of the late H. S. Tavskanjian (by order of Mr. John P. Osborn, attorney for the estate. April 22-25, at 3 P.M.

ART AT COLONY CLUB.

An unusually interesting and rarely artistic display of miniatures, snuff boxes, fans and textiles, principally of the XIII. century, opened Wednesday at the Colony Club and will continue there through to-morrow.

For this exhibition certain collectors, who have never before permitted their treasures to be shown, have contributed, with the result that the fortunate holders of cards are enjoying a rare art treat. The showing of miniatures is especially good. These have been loaned for the most part by the Misses Hewitt, De Wolfe, Marbury, Messrs. Robert Hoe, Charles A. Munn, R. T. P. Halsey, Edward F. Bonaventure, John E. Parsons, Douglas Robinson, and Mmes. R. M.

RUSSIA REDEEMS PAINTINGS.

The 472 Russian paintings which were intended for the St. Louis Exposition and have been in the hands of the customs authorities here ever since have been saved from sale at a public auction. An order from Washington has released them from bond and they will be sent back. The total appraised value was about \$250,000.

The Duchess of Marlborough's \$7,000 Oriental rug, which she bought in a New York salesroom, is intended doubtless for the ballroom at Sunderland House, her splendid London mansion. When completed, the ballroom will be a magnificent apartment with a ceiling painted by the famous French artist Bremond.



THE MARRIAGE.

By Pieter Codde (1610-1666).

In V. G. Fischer Galleries, Washington, D. C.

From Duke of Leuchtenberg Collection.

Europe.

AMSTERDAM—F. W. P. DeVries—Library of the late M. P. Van Eeghen, of Amsterdam, May 14.

AMSTERDAM—Frederik Muller & Co.—The second part of the collection of Mr. Hoogendyk, of The Hague, April 28 and 29.

The Alfred Boreel collection of porcelains, art objects, etc., June 16 and 17.

FRANKFORT A/M.—Adolph Hess—Rare old coins and medals, of North, Central and South America, collected by Mr. George F. Ulex, of Berlin, May 11.

LONDON—Sotheby & Co.—Rare coins, April 30.

LONDON—Garden Lodge Gallery, Paiba & Paiba, auctioneers.—The John Gooch collection of Old Masters, first session May 5, 6.

PARIS—Galerie Georges Petit.—M. F. Lair Dubreuil, auctioneer.—Oriental and European art objects and rare curiosities, collected by the late M. O. Homberg, May 11-16.

Hunt and H. B. Hollins. In the large and rarely fine collection of the Misses Hewitt are beautiful examples of such miniaturists as Cosway, Isabey, Fragonard, Ledoux, Englehart, Gervais, Berri, Bone, Plimer, Pettitot, Alerio, Hone, Henard, Holl and others of the French and English schools. Miss De Wolfe loans a charming Fragonard, Mr. Munn a miniature of Washington by Pietranto, Mr. Halsey Malbone's celebrated miniature of George Izard of Charleston, and the Misses Hewitt a Gilbert Stuart, a unique example.

Mrs. Widener's collection of miniatures by Cosway, Plimer and Smart fills a case by itself, as does Mr. Bonaventure's wonderful array of etuis. Mrs. Edward J. Berwind's of old ivories, and Mr. Robert Hoe's collection of old boxes in ivory and tortoise shell.

There are some fine snuff boxes and old watches. In the textiles the Misses Hewitt show some fine old brocades and vestments, Mrs. Vanderbilt a wonderful old brocaded and flowered Louis XVI. court dress, and Mrs. Harry Payne Whitney a superb piece of Louis XVI. brocade.

FAMOUS PAINTINGS BORROWED.

A cable from Rome says that a number of famous paintings belonging to the National Galleries of Rome and other Italian cities have in late years been missed by visitors for the reason that the King, Queen and other members of the royal family "borrowed" them.

The practice of using the people's property for the decoration of private palaces was the subject of critical discussion in Parliament the other day, and the Minister of Art had to promise that it will be stopped at once. The discussion centred mainly on the absence from its accustomed place of Verini's "Rape of Proserpina," the loan of which the Queen Dowager Margherita had requested for a few days, but which she neglected to return.

The Minister of Art tried in vain to persuade Parliament that the non-return of the picture was purely accidental. The Deputies insisted that such "accidents" were altogether too frequent.

IN THE ART SCHOOLS.

National Academy of Design.

The school council and instructors of the National Academy met on Monday afternoon of last week to select the prize compositions from all submitted to enter the final competition. These prizes are \$60 for the first, \$40 for the second best and an honorable mention. The jury found its task a difficult one, for the offerings were unusually good. The subject given was "Saul and the Witch of Endor." The compositions must be handed in by Saturday, May 9, and must be of a uniform size, 22 x 30 inches. Those selected to compete are the Misses E. Burton, H. De Veer, H. A. Meday, M. Owens, A. Paltrieni, L. Wilhelm; Mmes. Le Clirehugh and I. Little, and Messrs. George Hilder, D. F. M. Periconi and E. M. Ward, Jr.

Will J. Quinlan, an Academy student, has found a purchaser at \$200 for his charming little landscape, "The Cloud," hung in the Vanderbilt Gallery in the present exhibition.

The Academy modeling class, under the instruction of Hermon A. MacNeil, has started work in a four weeks' pose which is the final competition figure. This class in the new building has a spacious studio with unlimited accommodations, and with these advantages more and superior work has been produced. The students are earnest workers, and this class has become one of the most desirable of the academy.

The last subject for competition was "A Tomb," and this class has now been assigned as subject "A Fountain." D. Sokoloff, a young Russian, who won several prizes in this class last season, is applying himself day and night to his work, which is most interesting.

A painting, a decorative composition, has been received from Howard Pyle by the Academy as his diploma picture.

National Academy Juries.

At the April meeting of Academicians and Associates at the Academy of Design in addition to the election of new associates, the juries and hanging committees for the winter exhibition of 1908 and the spring exhibition of 1909 were elected as follows:

Winter Exhibition—Hanging Committee: Kenyon Cox, Edward H. Potthast and Daniel Chester French. Jury of Selection: George R. Barre, Jr., Edwin H. Blashfield, Howard Russell Butler, Emil Carlsen, F. S. Church, Bruce Crane, C. C. Curran, Frederick Dielman, Childe Hassam, Wm. H. Howe, H. Bolton Jones, Louis Loeb, Will H. Low, Hermon A. MacNeil, Geo. W. Maynard, Gari Melchers, Henry Prellwitz, F. K. M. Rehn, Will S. Robinson, Walter Shirlaw, Wm. T. Smedley, Henry B. Snell, A. T. Van Laer, C. Y. Turner, Henry O. Walker, Carleton Wiggins and Frederick Ballard Williams.

Spring Exhibition, 1909—Hanging Committee: Samuel Isham, Frederick W. Kost and Herbert Adams. Jury of Selection: John W. Alexander, Hugo Ballin, J. Carroll Beckwith, Carlton T. Chapman, Walter Clark, B. West Clineinst, E. Irving Couse, Elliott Daingerfield, Charles H. Davis, Paul Daugherty, F. V. Du Mond, C. Warren Eaton, Ben Foster, Albert L. Groll, Francis C. Jones, Wm. Sergeant Kendall, F. Luis Mora, J. Francis Murnhy, Leonard Ochtman, Walter L. Palmer, William Thorne, R. W. van Boskerck, Douglas Volk, Harry Watrous, J. Alden Weir, Wm. J. Whitemore and Irving R. Wiles.

TRENTON (N. J.)

Necessity for larger quarters for some of the classes of the School of Industrial Arts was recognized at the recent annual meeting of the board of trustees when steps were taken for the rental of a building or of rooms to be used as an annex to the present crowded school.

Director Frank Forrest Frederick made his report which was received by the trustees with great enthusiasm. It showed that the enrollment for the

past year has been 349 and the average attendance at classes is 80 per cent. of the registration. These figures present by far the greatest record in the history of the school.

There was an informal talk by the trustees of the widespread recognition which has been given the school because of the progressive art instruction which have been employed by Director Frederick in the administration of the work of the school. The institution is now looked upon as one of the most important industrial art schools in this section of the country and steps are being taken to place it head and shoulders with any of them in point of facilities for art education.

PHILADELPHIA.

The galleries of the Pennsylvania Academy are filled with work representing the associated efforts of The Ten, the T Square Club and the Philadelphia Chapter of the American Institute of Architects.

"The Ten" claim four of the galleries and have filled them with a collection of paintings worthily representative of this brilliant group of men. This is the second time they have exhibited collectively in this city, although individually they have long been among the most successful contributors to the annual local picture displays. Previous exhibitions by this famous coterie have averaged 30 paintings, but as this year celebrates the tenth anniversary of "The Ten" it was decided to hold a more general and retrospective showing, one which should continue the decimal significance by hanging to canvases from each studio. This plan has been virtually carried out, although the display comes just short of the hundred mark. As it hangs, however, it is one of the most beautiful and important exhibitions which the Academy walls have ever housed.

To walk from gallery to gallery wherein hangs the work of Benson, Chase, DeCamp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell and Weir, giving to the work of each man even the most cursory inspection is to be convinced of the vitality and brilliance of American art to-day.

F. W. Benson's ten entries include mainly vivid landscape and figure work out of doors, varied by a portrait of three children and two interiors. W. M. Chase sends nine paintings, in the main portraits of distinction, among which will be recognized his "First Portrait," "A Spanish Gipsy," and a fish still-life.

Joseph DeCamp's work is marked throughout by calm, steady strength dividing the quiet harmony of his efforts by occasional renderings of forced lightings. Eight characteristic examples of Thomas W. Dewing are shown.

The methods of Childe Hassam will be found more applicable to effects out of doors than to interior scenes, the vibratory colors of "The Room of Flowers" imparting a restless bewilderment which has no place in the wonderfully living beauty of his landscape and marine work in the directly decorative intention of "Aphrodite." Edmund C. Tarbell, finds his color sense equally a guide indoors or out, his open-air scenes being more vivid but not more exquisitely iridescent than his interiors. "Rehearsal in the Studio," "New England Interior" and "Girls Reading," are all here.

Willard J. Metcalf's group is exclusively of landscapes, and J. Alden Weir's ten examples are divided equally between figure work and landscape. Robert Reid, essentially a decorator, rejoices in an abounding, high-keyed color sense and a modish command of

the striking and effective which gives way at times before the more tender suggestion of "The Butterfly."

Edward Simmons sends, in the main, work that speaks of previous triumph rather than present endeavor, though some contemporary canvases from his studio are included. The work includes his "Darby and Joan," "Mother and Child" and "The Return."

Hanging by itself is John H. Twachtmann's opalescent marine taken from the permanent collection of the Academy, and surrounded with memorial wreaths, tribute to a great painter who was one of the original ten men to resign from the Society of American Artists and whose death made way for the present membership of William M. Chase.

The north galleries and the central corridor of the Academy are devoted to a collection of architectural work, including more than 600 entries, made by the T-Square Club of this city associated with the Philadelphia Chapter of the American Institute of Architects. Important entries in this section of the twofold exhibition include plaster models of public buildings, such as the projected home of the College of Physicians, the edifice given by Andrew Carnegie as a home for the Bureau of American Republics, to be built by Kelcey & Cret, Philadelphia architects, and the house and grounds of Samuel S. Fels, the architecture devised by Newman & Harris, and landscape gardening planned by Martin & Duhring.

Numerous drawings and models of buildings throughout the United States may be here seen, and a small but interesting collection of cartoons and designs for mural decorations and stained glass sent by Violet Oakley, Nicola d' Ascenzo and others. E. W. Deming sends a large panel upon an Indian subject. Lennox Wright a Pompeian panel, Blashfield his decorations for the College of the City of New York. Robert V. Sewell his mural series in mediaeval style, and Miss Oakley color designs for windows.

CHICAGO.

The exhibitions of the spring and early summer and their attendant festivities in the Art Institute promise to be fully as interesting as the winter functions, which are usually regarded as the more important of the year. At the close of the display of the Chicago Architectural Club, Miss Roberts's exhibition of paintings and the color prints of Jean-Francois Rafaeli will precede the annual showing of American water colors, pastels and miniatures.

The circulating exhibition of the American Water Color Society and the collection of the new Chicago Water Color Club, with a part of the recent exhibit of the Boston Water Color Club, will unite in making it thoroughly representative of the best in the country.

At the same time, April 28, the National League of Mineral Painters, and the Chicago Ceramic Association will place their works on view. The following week the American Association of Museums, of which Director W. M. French is president, will be entertained at the Art Institute and a reception will be given in honor of Sir Caspar Purdon Clarke.

As the days go by the public shows increasing appreciation of the exhibition of the Chicago Architectural Club, which is more popular in its scope than in other years. The large decorative panels of mural paintings brought from New York, "The Rattle Watch of New Amsterdam," by Francis Newton, reproduced recently in the AMERICAN

ART NEWS, and an allegory of the arts, by Albert Herter, also recently reproduced in the AMERICAN ART NEWS, attract much deserved attention, as does also "The Isle of Plenty" by Luis Mora. The Blashfield drawings and the photographs, etc., included in the works brought by Mr. Pattison from New York.

The color prints, etchings, dry points and aquatints by Jean-Francois Rafaeli, president of the Societe de la Gravure Originale en Couleurs, fill the printroom. The collection is made up of forty-three fine proofs of limited editions printed on Holland or Japan paper, and were chosen by Miss Sara Hallowell in Paris, where this phase of art is creating interest just now.

Beginning April 20 and continuing for two weeks, a collection of paintings by Walter L. Palmer, of Albany, N. Y., will be shown at the Marshall Field galleries.

An exhibition of the wood engravings of Timothy Cole, made for the Century Magazine, including reproductions of works by the early Italian, Dutch, English and Spanish masters, is now on in the Galleries to remain through May 1.

BOSTON.

Among artists represented in an exhibition at a local gallery are such widely different painters as Jonathan Blackburn, Willard Metcalf, John Twachtman, J. S. Copley, Wendel, Gladys Thayer and Mary L. Macomber.

At a Beacon street gallery Miss Clara G. Perry is exhibiting several pictures. She is a pupil of Robert Henri, and has also studied at the Museum here and abroad. Miss Perry is both a landscapist and a portraitist. She shows the influence of Henri in her work, which is distinctly clever. Perhaps the best of the landscapes are a "Village in Zeeland," "The Sentinels," and "Compton Church—England," and of the portraits, those of Mr. Loring Underwood, "Mrs. Roberts," and a little pastel of a child and doll, entitled "Mary."

A special exhibition of the work of Harry Roseland, the well-known genre painter, will open at the Gill Art Galleries Tuesday next, April 21, to continue through May 12. The display will be made up of 19 oils and two water colors.

CANADA.

The Woman's Art Association of Canada is holding in Toronto an exhibition under the patronage of Her Excellency the Countess of Grey, where is to be seen a small collection of paintings by foreign artists. Among those represented are Josef Israels, Arthur Briet, Zoltelij Tromp, Isaac Israels, C. Bisschop and Willy Sluiter.

The exhibition also includes handicrafts, art furniture being exhibited by Mr. and Mrs. O. E. Dobree, London, England; a fine collection of Irish and Italian laces (loaned by Mrs. Elmsley, Toronto), and a collection of Italian hand-woven linen and antique needlework.

The exhibitions of the Royal Canadian Academy of Arts, Toronto, Canada, are open at present to all foreign artists who choose to submit works, but no effort is made to secure foreign exhibitors, owing to the limited space of the Canadian galleries, and the customs duties on frames.

The fourteenth annual exhibition of paintings at Poland Springs, Maine, will open in the Maine State Building at the resort on June 8, and will continue until October. Miss Nettie J. Ricker is in town on her annual visit to collect pictures for this exhibition and may be addressed at No. 1180 Broadway.

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received after April 9.
Opening of Exhibition, April 30.
Closing of Exhibition, June 30.

RICHMOND (IND.), & MUNCIE (IND.), ART ASSOCIATIONS.

Exhibits to Muncie, Ind., Art Association, by May 4.
Exhibition, Muncie, May 14-25.
Exhibition, Richmond, June 9-23.

MINNESOTA STATE ART SOCIETY, MINNEAPOLIS, MINN.

Exhibits, express prepaid, to Minnesota State Art Society, Public Library Bldg., Minneapolis, Minn., May 7, 8.
Exhibition, Minneapolis, Minn., May 23-June 7.
Exhibition, Duluth, Minn., June 20-July 7.

WORCESTER ART MUSEUM, WORCESTER, MASS.

Blanks to be sent April 21.
Collection, Boston, New York, Philadelphia, May 4, 5.
Opening of exhibition, May 29.
Closing of exhibition, September 20.

CINCINNATI MUSEUM, CINCINNATI, OHIO.

Entries to be made by May 1.
Exhibits to be delivered before May 5.
Opening of exhibition, May 23.
Exhibits returned July 20, or at the end of summer, or forwarded to other exhibitions, at the option of exhibitors.

WITH THE ARTISTS.

Mme. Reulos de Mirmont, who has been here for some weeks executing some orders for miniatures, in a Bryant Park studio, sailed for her home in Paris on La Lorraine Thursday last.

Carle J. Blenner gave an afternoon reception and musicale in his Sherwood studio on Tuesday afternoon. Several of the artists' attractive pictures, including some recent portrait heads, were shown, and a delightful programme of music was rendered by several well-known professionals.

Among the guests were Misses Eugene Parsons, Olcott, Faversham, Henry L. Burnett, Kimball, Berry Wall, Miss Ada Lewis, and Messrs. Tyrone Power, Carroll Beckwith and R. W. Van Boskerck.

Mary Hearn Grimes, daughter of Mr. George A. Hearn held an exhibition of pictures and sketches at her studio, 31 West Twelfth street, this week.

A lecture on "The History of American Art" was given by Lorado Taft, of Chicago, to the members of the MacDowell Association, Tuesday evening at the Velton School. A more unique lecture, full of humor, appreciation and historical data has never been delivered on the subject.

Lorado Taft and Hamilton Garland, of Chicago, were the guests of honor at a reception given Sunday evening, April 12, at the home of Mr. and Mrs. W. Carman Roberts. Among the guests present were: Mmes. Samuel Untermyer, Howard Mansfield, Frederick Dielman, Mr. and Mrs. Everett Shinn, Mr. and Mrs. Frank Adis Shinn, Mr. and Mrs. E. J. Wheeler, Mr. and Mrs. Albert White Vorse and Mr. and Mrs. Trumbull White Magee and Mrs. L. L. Leaman, Mr. and Mrs. Chas. R. Lamb, Mr. and Mrs. William Seaver Woods, Mr. and Mrs. George Broadhurst, Misses Enid Yandell, Louise Huestis, Abastenia Eberle, Katharine M. Roof, Lillian Albertson, and Messrs. Daniel C. French, Gutzon Borglum, W. J. Glackens and E. W. Deming.

An exhibition of recent paintings by William R. Leigh and Robert Burns Wilson was held at the studio of Mr. Leigh April 10. Mr. Leigh spent the summer in Arizona and New Mexico, and has returned with a few large paintings and a number of small studies. Mr. Wilson shows some water colors of the Blue Ridge Mountains.

Harriet Keith Fobes held an exhibition in her studio in Carnegie Hall, of craftwork last week.

ACADEMY EXHIBITION CLOSES.

The eighty-third annual exhibition of the National Academy of Design will close at the Fine Arts Galleries this evening. It has had the largest attendance of any exhibition of the Academy ever held in the galleries, and the sales, which reached a total of \$11,105 on Tuesday last, will probably total over \$12,000 at least by to-night, an excellent showing, considering the times.

The Metropolitan Museum purchased John W. Alexander's "Study in Black and Green" for \$3,000 from the income of the Hearn Fund for the acquirement of modern American pictures, and the Engineer's Club paid \$600 for Lillian Genth's Shaw fund prize picture, "The Lark."

Other pictures sold up to Thursday with prices, were as follows: "Juliet," by C. Y. Turner, \$250; "Spring Afternoon," Bolton Jones, \$750; "Meadow Pool," Bruce Crane, \$600; "Struggle for Life," Charles Chapman, \$500; "The Cloud," Will J. Quinlan, \$200; "Road



MISS ELEANORA HARRIS.

Miniature by Miss A. Lenique.

Pen and Brush Club.

The "Pen and Brush" held an exhibition of craftwork in their clubrooms, No. 30 West Twenty-fourth street, last week. There was some pottery by Edith Penman and Elizabeth Hardenbergh who have modeled, colored and designed their work and have obtained some good effects. Florence Francis Snell had some colored wood block prints. There were monotypes by Clara Weaver Parish, glazed pottery by Mary M. Hicks, book covers by Eleanor Gardner and carvings by Marie Overton Carbin.

Frank Fowler's Sketches.

Frank Fowler, who is better known to the public as a portraitist, is holding a little exhibition of recent sketches at the Powell gallery, No. 983 Sixth Avenue, which will surprise even the many admirers of his work, with its charm and the versatility it evidences. Indeed the little landscapes, especially "The Brook-Nutley" the "Old Morris Canal" and the "Garden-Moonrise" are so good in delicate color, clear atmosphere, and a sense of outdoors, as to recall De Nittis and to demand that the artist paint more landscapes than he has shown of past years. A large flower piece "Peonies" is broadly painted and fine and true in color.

Some of the portrait sketches are of course good, for Mr. Fowler knows how to draw the figure and to pose it gracefully. "The Black Stock" and a triptych "Diana," a sketch for decoration are the best. The little display has a bright and joyous atmosphere and a sense of good work well done.

An interesting exhibition of paintings of the Palisades by Samuel A. Weiss is now on in his studio in the Broadway Arcade. The artist's work is subtle and poetical and he is doing big things in an original way, although it has been stated that he is the pupil and imitator of Van Perrine. Mr. Weiss claims that his Palisade pictures are original with him. He says that he lived in a small house winter and summer on the Palisades, took Van Perrine in with him and the two lived together. Mr. Weiss will leave this summer for a year of painting in the Catskills. The exhibition will be open until April 25.

From Tuesday next to Saturday, May 2, the fourteenth annual spring exhibition of the Denver Artist's Club will be held. The exhibits are to consist of original works in painting, sculpture and drawing.

An exhibition of the paintings of Caroline Minturn Hall was held April 9-11 at the Women's Municipal League. Miss Hall is a pupil of René Menard and Fritz Thaulow and received a silver medal at Paris in 1905.



ENRICO CARUSO—AS VASCO DA GAMA.

By Richard Hall.

Among the paintings at the Women's Municipal League is a portrait of Mrs. Julia Ward Howe, author of the "Battle Hymn of the Republic." The portrait, recently finished, is the work of Mrs. Howe's granddaughter, Miss Caroline Minturn Hall, daughter of Mrs. Florence Howe Hall, of this city.

There are some colorful and attractive water colors and oils exhibited by Alethea Hill Platt at a local gallery. Many of the scenes are quaint Breton gardens and interiors and Devonshire cottages and landscapes. Miss Platt is particularly successful in her interiors and genres. The exhibition will remain open through to-day.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be sent before said sales, with our Biographies. In Europe, M. Félix Neuville, No. 54 Route d'Orléans, Montouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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BERLIN.	American Woman's Club	49 Münchenerstrasse
BRUSSELS.	Credit Lyonnais	84 Rue Royale
LONDON.	American Express Co.	Haymarket St.
	W. E. Spiers	36 Maiden Lane, W. C.
PARIS.	American Art Students' Club	4 Rue de Chevreuse
	Brooklyn Daily Eagle	53 rue Cambon
	Morgan, Harjes & Cie.	31 Boul. Haussmann
	American Express Co.	11 rue Scribe
	Carôle Militaire	49 Avenue de l'Opéra
	Crédit Lyonnais	21 Boul. des Italiens
	Comptoir National d'Escompte	2 Place de l'Opéra
	American Art Association	Notre Dame des Champs
	Munro et Cie.	7 Rue Scribe
	Chicago Daily News	Place de l'Opéra
	Thomas Cook & Son.	Place de l'Opéra
	Studt's Hotel	93 Boul. St. Michel

AMERICAN ART ABROAD.

The cable brings the story of the press view and opening of the New Salon in Paris, so called to distinguish it from the veteran Salon, which will open at the Grand Palais on May 1. The advance notices of the display now open, would seem to indicate that no new note has been struck by "The Independents" and that the same striving after the bizarre, and the beating of the air, which have characterized French art in general the past twenty years is still going on. With the exception of the Giverny painters and a few veterans like Harpignies and Bonnat, France has not developed any great or new painters or schools of late. We could wish

that a thoroughly representative exhibition of the works of our modern American painters, especially of those of a chosen few of our landscapists and figure portrait men, could be sent to London and Paris this coming summer. There has been no representative showing of modern American pictures made in Europe since the last Paris Exposition—that of 1900, and that for various reasons, was not thoroughly representative. It would be a pity to have modern American art, especially at this juncture when Europe has no new schools and no great painters, outside the Giverny men, the modern Dutchmen and a few scattered artists in Spain

and Germany, to have American art, which if properly and adequately shown would astonish European art lovers, represented by a display organized by some one clique or organization of painters, as it is hinted it will be.

While only the strongest men should be represented in any exhibition to be sent and shown abroad, a selection should be made from the works of the best painters in the strongest and best known organizations, and of an independent here and there.

OPPOSE ART COMMISSION.

The Municipal Art Society has issued a protest against the passage of a bill now pending in the Legislature which creates a New York State Art Commission. The measure gives the commission power over buildings and monuments which may be acquired by any county, and would, the protest says, deprive the Art Commission of New York of jurisdiction over county buildings in this city.

PAINTINGS PHOTOGRAPHED.

An incident is reported today which will make owners of great works of art wary about lending them abroad to such exhibitions as the recent collections of British masters exhibited in Berlin in honor of the Kaiser's birthday. Before the exhibition one of the leading London dealers received an application from the president of the Berlin exhibition asking permission to have the pictures photographed for the official catalogue only. This was granted, but by an arrangement with the president of the Berlin exhibition a local firm there took the photographs and issued a subscription list for two portfolios of photogravures at 10 and 20 guineas each.

The London owner was put to much trouble and expense to get the negatives destroyed, but even now the April number of a Munich art magazine contains reproductions of his pictures, though the owner absolutely refused the editor permission to use them. It is due to this that, though at first all exhibitors consented to their pictures being sent to Copenhagen at the request of Queen Alexandra, eventually only half of them appeared there.

ROSELAND'S JUST COMPLAINT.

Editor AMERICAN ART NEWS.

Dear Sir: In your issue of April 11, you mention a picture of mine, among others, to be sold at auction, April 11. I wish to state that the picture is a rank copy of the worst type, not only of a picture copyrighted some seven years ago, but one that has been reproduced some hundreds of thousands of times, having been given as a supplement with one of the New York Sunday papers, the copy artist leaving out one of the figures to ease his conscience, if he has any.

Such high handed proceedings should be stopped, as I have been troubled many times before under similar conditions, although my pictures, as a rule, are copyrighted by me to stop just such a thing, but it seems to do no good.

Those things usually follow before an artist to-day is cold after death, flooding the market with spurious copies, but they might leave the live ones alone, to say the least. A publication of this letter may help toward defending quite a few others who are troubled in the same manner and also enlighten those who do not know of these high branded proceedings, and the person or persons who make a practice of resorting to this questionable way of making a living, gulling the public, hurting the artist, by sending to the various art galleries atrocious copies, with the artist's name signed (in the lower right-hand corner), etc., as the catalogue puts it.

Very truly yours,
HARRY ROSELAND.
191 Clinton Street, Brooklyn, April 14, 1908.

THAT WARD REMBRANDT.

An Associated Press cable from Berlin brings the following remarkable story: A portrait by Rembrandt has been discovered by Professor Hauser, director of the Royal Gallery here. The Rembrandt, which is a picture of a plain young man staring out from the canvas in an idiot-like fashion, was found underneath a portrait of a handsome young man by an unknown artist. Professor Hauser, before announcing that this portrait was by Rembrandt, submitted it to Professor Max Friedlaender, a noted art critic, and other experts, who, after careful consideration, all agreed that it was authentic.

Mr. Humphrey Ward, the husband of the novelist, bought the picture by the unknown artist at an auction sale in London on speculation, paying for it \$1,250. Mr. Ward sent it to Professor Hauser, who is reputed to be the first restorer of pictures in Germany. Professor Hauser perceived that one picture had been painted over another. He worked on the canvas and ultimately brought to light the portrait signed by Rembrandt. He wrote to Mr. Ward, who is now in Washington, D. C., setting forth what he had found and done.

The Professor then sent a cablegram to Mr. Ward saying that Privy Councilor Koppel, a wealthy steel manufacturer had made an offer to buy the portrait. A price was agreed upon which Professor Hauser said was more than twenty-five times the price Mr. Ward had paid. The portrait by Rembrandt, which Mr. Ward had never seen, is now on view in Professor Hauser's studio in the Royal Gallery.

[We publish this amusing tale from the N. Y. Herald for what it is worth. It would seem to be fresh evidence, were such needed, of the gullibility of the Associated Press and American newspapers in art matters. Mr. Ward has been too many years the art critic of the London Times, an expert and a dealer "on the side," to have presumably bought any such picture "on speculation" without himself discovering the "picture underneath." The story however, makes for gayety and is a good personal advertisement for Dr. Ward to whom we proffer our compliments, as also our congratulations in his reported profit.—Editor.]

OLD PICTURES AT AMSTERDAM.

An auction of old pictures will take place April 28 and 29 at Amsterdam at the rooms of Messrs. Frederik Muller & Co. It comprises the second part of the collection of Mr. Hoogendyk of The Hague, who has been known for years as an ardent buyer, and some other properties. Needless to say that the Dutch school is the best represented; the sale presents excellent specimens of its best masters.

Landscape is shown to its best advantage by Van Goyen; Averkamp, clear winter scene; Berchem, a fresh Italian landscape from the Leuchtenberg collection; Salomon Ruysdael, a capital landscape with castle, of quality equal to the great painting by the same master recently acquired by the Metropolitan Museum; seascapes by that delicate artist De Vlieger, etc. But it is Van Goyen who overshadows them all by his masterpiece: "A Squall on the Zuiderzee." This picture, once in a famous Russian collection, is of wonderful strength and vigor. It seems like a James Maris in a seventeenth century gown. Besides this work the auction offers eight other Van Goyens, among them an exquisite view of the town of Leiden, a little cabinet picture of a rare "finesse," dated 1651; a man of war on a calm sea, of the same ripe period; a wide landscape with a mill—majestic and imposing in its simplicity.

Portraits are less in number and quality. A portrait by De Keyser, a small full-length figure in a landscape, of the merit that stamps Ter Borch's similar works should be mentioned.

An interesting picture is that by Judith Leyster, a woman artist and pupil of Frans Hals. It shows to what height her personal talent had developed and how her master's instructions had been taken to heart. Its subject is two merry young boys in red and blue, by candle-light. Another interesting work is the large canvas representing the congress held during the peace of Neuwegen, 1676-1679. It shows the spacious room at the town hall filled with numerous diplomats in their Louis XIV. costumes: the ambassadors of France, England, Sweden, Holland and Spain are easily recognized in the center. The picture would be an appropriate decoration for the new Peace Palace of Mr. Carnegie in The Hague.

There are fine still lifes by Van Beyeren and Van Streeck, the interiors by Brekelenkam, Palamedesz, Dirk Hals and Molenaer, and works by Bakhuysen, Bal, numerous primitives, etc. The illustrated catalogue can be seen and studied at the office of the AMERICAN ART NEWS.

ENGRAVING BRINGS \$40,000.

A cable to the New York Times from London says: The romance of art collecting was again exemplified last week, when at Christie's a mezzotint engraving after Reynolds's "Lady Bampfylde," by Thomas Watson, realized 8,000 guineas.

In 1879 Watson, now well-known as a poet and editor, not only engraved portraits but kept a shop in Bond Street in which to sell the products of his craft at a few shillings each. By 1886 a proof copy of this particular portrait was worth 24s. In 1896 the price had risen to £1. Then the collecting began. Copies were soon in demand at 40 guineas, and in the Hirsch sale three years ago a well-preserved proof copy brought 1,200 guineas.

COMING DAVIDSON SALE.

In addition to Part II. of the etchings and engravings of Mr. William C. Davidson which the Anderson Auction Company will sell next Wednesday and Thursday evenings in the temporary gallery of the company at No. 204 Fifth Avenue (corner Twenty-ninth Street), which includes examples in proof and signed states of Haden, Buhhot, Meryon, Whistler, Millet, Meissonier, mezzotints with a fine folio print of Copley's Henry Laurens, the rare colored mezzo of Washington, legal portraits, etc., the company will sell at its regular rooms at No. 5 West Twenty-ninth Street, the fine library of Mr. Preston A. Perry, made up of rare books, MSS., on vellum, early printed books and fine bindings.

RICHARDSON ART SALE.

The first lot of art objects of the Kenneth W. Richardson collection, from London, was sold April 9 at the Fifth Avenue Art Galleries for \$5,619. Dr. S. Buckley paid the highest price of the day, \$375, for a Louis XVI. salon table of carved and gilded wood with a marble top. Garrett Pier bought a number of small articles at small prices. A pair of Persian plaques went to him for \$36; an antique Persian vase for \$19, an old Bokhara plate for \$20, a Persian plate for \$15, and a Faenza vase for \$11.50.

The Boston Museum was a purchaser at the second session, April 10, and bought a Persian jug of the sixteenth century for \$37 and an old Bokhara plate of the same period for \$29.

Returns for the day's sale were \$10,627, and for the two days, \$16,246. An old Chinese vase, with cover, famille verte, brought the highest price, going to W. Wertheimer for \$430.

The final sessions were held afternoon and evening, April 11. The total for the day was \$52,291.50, making the grand total \$88,548 for the entire collection.

Among the leading prices obtained were \$1,150 for an antique Flemish tapestry panel paid by G. A. Cochrane; \$1,450, paid by Mr. L. Roth for an Italian Renaissance tapestry panel, and \$1,550, paid by Mr. E. Carpenter for a Louis XIV. Beauvais tapestry. Mr. Edson Bradley bought a finely carved Chippendale mirror for \$378.

BARYE'S WORKS SOLD.

At the Hotel Drouot last week modern pictures and bronzes, by Barye, composing the Paul Perier collection, netted \$8,603 (\$17,732). Among the pictures the principal price was fetched by the "Nymphes de Diane," by Diaz, for which the auctioneer demanded 15,000 francs, and which sold for 13,000 francs (\$2,600). Two pictures by Harnigues were sold to a collector, M. Michael Peltier, who gave 7,000 francs for "La Tour à Saint-Privé" and 6,800 francs for "L'Automne." The auctioneers had asked 7,000 francs for each. The bronzes by Barye, in old castings, sold well, some fetching double the amount of the auctioneer's valuation. The principal item was a great panther seizing a stag. After an estimate of 5,000 francs, the bronze was bid up to 11,700 francs (\$2,340) by Keleian.

LONDON LETTER.

London, April 8, 1908.

Two interesting additions have been made to the French room at the National Gallery. The first is an unfinished portrait by Jacques Louis David of Elisa, Grand Duchess of Tuscany, sister of the first Napoleon, the other a portrait of Madame Malibran, the famous prima donna and younger sister of Manuel Garcia. This portrait is ascribed to Ingres, but its attribution is likely to furnish the higher critics with food for discussion.

Edwin Abbey, E. J. Gregory and George Henry have been chosen by the council of the Royal Committee as the advisory committee with regard to the purchases to be made this year under the terms of the Chantrey bequest.

The Manchester Corporation Art Gallery has just purchased "Springtime," by J. W. North, A. R. A., and to the same gallery there have recently been added John MacWhirter's "Constantinople and the Golden Horn from the Turkish Cemetery at Eyoub," and "Just Arrived by the Sloop," by H. Clarence Whaite the gift of Mr. F. Smallman.

Miss Louise Permain, the well-known Glasgow flower painter, has recently held an exhibition of her work in Paris, and one of her flower pieces has been purchased for the Luxembourg.

Admirers of the work of Henri Le Sidaner will learn with interest that his landscape, "La Terrasse," recently shown at the Goupil Gallery, has been acquired by the French government.

The selection of works for the Fine Art section of the forthcoming Franco-British exhibition at Shepherd's Bush continues to give much dissatisfaction. In Edinburgh a formal resolution was this week passed that "The Representative Committee of Scottish Artists have found that the arrangements to carry out the British exhibit at the Franco-British Exhibition were too far advanced before the matter of Scottish representation was claimed by them in particular terms, and although several meetings have been held in Scotland and correspondence carried on with the Central Committee the matter has been abandoned and artists who have received invitations to exhibit must now deal with them as they see fit." This means that the Royal Scottish Academy and Royal Glasgow Institute will take no official part in the display.

In view of this regrettable contretemps it is satisfactory to know that Scottish painting will be strongly represented at the first London salon of the Allied Artists' Association, at the Royal Albert Hall in July, a large number of the leading Edinburgh and Glasgow artists having already joined the association and promised to send works to the first exhibition.

Mr. Alexander Harrison, the distinguished American artist living in Paris, has also joined the association, and it is hoped his example will be followed by other American painters of distinction, so that the art of the United States may be worthily represented at the inaugural salon.

It is rumored that the late George McCulloch's collection of modern pictures will be exhibited at Burlington House next winter.

Some good prices were obtained at Christie's during the sale of the decorative furniture belonging to the late T. H. Ismay, the well-known ship owner. A suite of Chippendale mahogany furniture consisting of three settees and five chairs made £1,785, four Queen Anne marquetry chairs £272, a satinwood Sheraton cabinet £252; an oak credence £273 and a Chinese silk-leaf lacquer screen £273. In the porcelain and faience section four Deruta dishes brought £1,060 10s., a set of three Delft vases and covers with a pair of Beakers, £325 1s.; a pair of large Chinese bowls and covers, enameled with fish and aquatic

plants, 16 inches high, 460 gns., and two Chinese vases and covers 23 ins. high, 255 gns.

It is stated that a definite arrangement has been made for the re-erection of Crosby Hall, in Chelsea, in connection with the University of London. An anonymous donor has given £5,000 towards the completion of the scheme. Only a small balance will be required, and it is considered certain that this will be forthcoming from other sympathizers.

A successful exhibition of Scottish water colors is being held at the galleries of Messrs. James Connell & Sons, in Old Bond street, the principal exhibits being landscapes by Messrs. R. B. Nisbet, James Cadenhead and A. C. Sinclair; street scenes by Charles H. Mackie and W. Y. Macgregor, and powerful animal subjects by William Walls.

At the Leicester Galleries are exhibitions of water colors by W. Lee Hankey, one of the most gifted and poetic of our younger painters of rural subjects, and by Terrell Williams, who excels in fresh, vivacious renderings of marine and harbor scenes.

THE NEW PARIS SALON.

A special correspondent cables from Paris as follows: The Salon of Beaux Arts opened Wednesday in the Grand Palais. Nearly twelve hundred paintings were in place for the press view Saturday, although the section devoted to sculpture is still chaotic, even Rodin's "Orpheus" not yet being unboxed.

As usual, the New Salon is strong in sensational features, but what strikes one most is the extraordinary amount of good painting expended upon futile subjects. Indeed, the modern art is exemplified not only by such Parisians as Guillaume and Veber and Villett, but also by men of higher purpose, is caricatural, ironic and ignoble. This is the sort of thing that leers at one in the first room, where three pictures of Zuloaga the Spanish painter, are hung—dwarfs, dancing girls and old hags of women, grotesque in their exaggeration. Except for this Spaniard, room No. 1 is familiar, normal and sane. There hang Edwin Abbey's two great canvases, "Lear's Daughter" and "The Burial of Henry VI." They are theatrical, of course, and even panoramic, but their brilliancy will insure their popularity.

Eugene Ullman, of New York, exhibits an attractive "Portrait of a Woman," notable for its painting of silks and furs. A typical L'Hermitte, and La Gandara's portraits of women, smart and shallow and pretty—are all that need detain one in this first room.

In the second is Friant's sensational picture "Capital Punishment," one of those ignominious bits of official art which seem to have been painted by aldermen for aldermen. You see a cold dawn on the Place Rouquette, crowds on roofs, the lean guillotine guarded by troops, the headsman in silk hats, while a priest whispers last words to the condemned man. Official ignorance of art is likewise shown in the two pictures chosen for the Hotel de Ville. One is Jean Veber's decorative panel, where in a suburban resort innumerable men, women and children out of Teniers eat, drink and watch airships sail over Paris. Equally foolish and equally official is "Paradise Lost," by Gustave Courtois, also for the Hotel de Ville. Its huge, smugly painted tediums of Adam and Eve are more banal than the other.

The third room is given over to familiar things—children, bridges, Venice and mills, redeemed by de Monvel's painting of a candle-lighted supper table under the trees of the Bois. There is a foundry by Levy Dhurmer, marvellous in its intensity of light and

heat; three delightful portraits by Aman Jean and a curious piece of self portraiture by Shannon. Raffaelli is also represented by his customary pictures of crowded boulevards. Jean Beraud has a realistic scene in a gambling club; Boldini, a caricature of a woman—and so one travels through eighteen rooms.

When parting from Davis's cream-colored bulls you go out into the hall and bid farewell to a visionary white peacock which Caro Delvalle has painted for the Hotel Westminster of Paris.

It is a salon interesting enough, but lacking distinction.

Of American painters one notes Miss Minerva Chapman, of Chicago, an "Interior of Church," an "Autumn Landscape," by Clarence Gihon; studies of the Adriatic and Sunsets, by Alexander Harrison, recalling his better self; an interesting nude, by Mrs. Lee Robbins, of New York; portraits by Mrs. Macmonnies, by Carl Melchers, by Julius Stewart, who exhibits also four poetic Venetian scenes. What will haunt one longest, perhaps, are Mesdag's wonderful paintings of the North Sea; indeed you may come to think of it not unrightfully as Mesdag's salon.

The N. Y. Times correspondent writes: Never before has Paris seen such a disconcerting art show as that which is now under way in the Salon des Independents. Just seven thousand pictures there are, some of them frightful, many of them merely bad, the majority of them interesting, and very few exceptionally good. No jury controlled the inflow of this vast canvas ocean. Anybody who felt like it could send in his picture, and on payment of the regulation fee it would be hung.

Naturally, there were a certain number of practical jokers who could not let such an opportunity pass by. The jokers for the most part were real artists who sought to disguise their knowledge of drawing and composition by resorting to such tricks as the putting of four toes on a woman's foot or the painting of a portrait in bright green. Then numbers of people who never could draw, and whose idea of art is rudimentary to the extreme, sent in pictures, and thus were funnier than those of the practical jokers.

While the ordinary picture shows are characterized by cathedral silence or polite whispers the visitor to the present exhibition hears laughter on all sides, half suppressed at times, but more often frankly loud and expressive.

This should not give an idea, however, that among the seven thousand pictures in the show there could not be selected good work that would do honor to any gallery. The best pictures, "chez les indépendants," are such as one will see a little later across the way in the official Grand Palais. Many young artists are now exhibiting in the independent salon out of pique or as a matter of pride. A little later doubtless they will go to the old salons frequented by their elders.

Such an exhibition as the present one merely proves more than ever that a jury is a necessary evil. Some really fine pictures by artists of conscience and talent are here, cursed by being placed in the midst of daubs that might have been cut from the walls of a Cherokee wigwam. Other pictures, filled with tender sentiment, are hung at the side of crudely pornographic nightmares.

The governors of McGill University have decided to confer the degree of LL. D. on Sir Purdon Clarke, director of the Metropolitan Museum.

PARIS LETTER.

Paris, April 8, 1908.

At Bernheim, Jr.'s, the opening of the yearly exhibition of the Society of Eleven was well attended. Although everyone does not approve of the artistic tendencies of some of its members, it is a well-known fact that conscientiousness and originality, two qualities rare indeed nowadays, always characterize their works, and the society's exhibitions have been growing in favor every year. William Lapaire this time occupies a prominent place among the exhibitors on account of the number as well as the diversity of his productions. He has sent not less than twenty canvases, among which may be mentioned as especially remarkable "A Corner of the Coliseum" and a very clever study "Model Undressing in a studio." André Devambez sends a large painting, a masterpiece of patience and observation. It represents some of the many faces and attitudes he observed at theatrical performances in some popular suburbs. As in previous years, Rololphe d'Erlanger has devoted himself to the study of Oriental life and his "Scenes and Souvenirs of Egypt" rank among the most attractive features of the exhibit.

In the section of sculptures, Constantoux is exhibiting a very fine group in colored marble, "Oxen," and M. Lanowsky a few remarkable bronzes. Princess Louise of Schleswig-Holstein, who is a goldsmith and jeweller of great talent, has sent a number of beautiful objects, such as artistic cups, chalices and boxes enameled and adorned with rare stones.

Other exhibitions now on at the Galerie des Artistes Modernes are one of various works by the painter Boleslas Biegas and some forty pictures by the landscapist J. J. Gabriel, and at Durand-Ruel's paintings by Wilfrid de Glehn.

At Geo. Petit's is a large and interesting exhibition by the American painter, Walter Gay. The catalogue includes one sixty numbers, all interpretations of historical or artistically furnished homes, all in his well-known manner. It is, on the whole, an attractive exhibition, the more as Mr. Stettiner has graciously lent from his collection of ancient furniture, some magnificent seats, tables and works of art which contribute to enhance the charm of the display. Some of the works have been secured by Mrs. W. K. Vanderbilt.

One of the largest and most celebrated collections in Paris, that of Mr. P. Cheramy, is soon to be sold by auction. Mr. Henri Haro, the well-known expert, is preparing a large and handsome catalogue. Mr. Cheramy was formerly the chairman of the Board of Paris Solicitors. His collection includes unique examples by French and English masters.

Dr. Peralte has bequeathed to the Guimet Museum a number of bronzes and other valuable objects brought by him from Tibet and Central Asia.

American students in the Latin quarter are busily engaged arranging for a spring exhibition, which is to take place next month at the Student Hostel.

H. W. Faulkner, vice-president of the American Art Association, delivered a lecture on Gothic art April 4 at the association's premises.

The Hotel Drouot has been again very quiet, the only recent event of note having been the Herrmann Leon sale, with an aggregate return of \$11,000.

Just before the opening of the annual salon of the National Society of French Artists, April 11 the committee ordered the removal of three exhibits by celebrated artists.

These were a picture by Jean Weber lampooning the Kaiser, a painting by Renouard giving a fanciful view of the Dreyfus trial, and a medal by Baffier of Gen. Mercier.

The removals were ordered so as to avoid offense here and in Germany.

**CALENDAR OF NEW YORK
SPECIAL EXHIBITIONS.**

Art Students' League.—Annual fakirs' exhibit, to April 24.

Astor Library.—Etchings and lithographs by modern German artists.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early Dutch and Flemish art.

Guild of Book Workers, 333 Fourth Avenue.—Annual exhibition of book bindings, April 22-25.

Katz Gallery.—Recent paintings by Bruce Crane and Paul Cornoyer to May 2.

Knoedler Galleries, 355 Fifth Avenue.—Paintings by women artists to May 2. —Old sporting prints (lower gallery.)

J. & R. Lamb Studios.—Religious paintings by contemporaneous artists, to May 2.

Lenox Library.—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozius Dodge.

Macbeth Galleries, 450 Fifth Avenue.—Selected paintings by American artists.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum.—Special exhibition of the late Augustus Saint Gaudens' works to May 1.

National Arts Club, 119 East Nineteenth Street.—Annual spring exhibition of members' works to April 25.

N. Y. School of Art.—Paintings by Earl H. Brewster, Guy G. Clark and Fred. Shaler, to April 30.

Photo-Scession Gallery.—Drawings, etchings, water colors, etc., by Henri Matisse of Paris, to April 25.

Powell Gallery.—Sketches in oil by Frank Fowler to April 25.

Pratt Institute, Brooklyn.—Photographs in color and monochrome, by Edward J. Steichen, to April 22.

Tooth Gallery, 299 Fifth Avenue.—Portrait models of dogs, by Charles Mackarness, to April 25.

EXHIBITIONS NOW ON.

Portraits at Knoedler's.

The Knoedler galleries, No. 355 Fifth Avenue, have been filled this week with portraits by J. Mortimer Lichtenauer and Philip Laszlo. The former is a young New Yorker, whose portrait and decorative work has gained him deserved and favorable notice at the exhibitions of the past two or three years. He paints with intelligence, draws well and correctly, and as he matures will undoubtedly take a good place in the ranks of the stronger painters of the country. The seven finished portraits, two sketches and three fancy heads, all in oil, he now shows, have good feeling and decorative quality, if some are a trifle hard and dry in color. The best of the examples shown are the full length standing presentation of Mrs. Walter Scheftel, graceful in pose, refined in expression and with excellent rendering of details and texture of gown, and charming and delicate color, the bust portrait of the artist's father, Mr. J. M. Lichtenauer, an admirable likeness, the half-length of Miss Irene Kaufman, good in color and fine in expression, and the half-length of the artist himself, a thoroughly good piece of painting. The rather ambitious portrait of Master Joseph Rothschild, a little boy on a rocking horse against a

tapestry background, while decorative in feeling, lacks atmosphere, is dry in color and the figure does not stand out from the background.

Philip Laszlo is a foreign painter who has recently finished a visit here, made to paint the portraits he now displays. He is an able draughtsman, gets good expression, and his color scheme, one generally of soft grays and browns, is harmonious and pleasing. His seated portrait of President Roosevelt is the most satisfactory of the many recent presentations of the nation's Chief Magistrate. The pose is natural, the likeness striking, the head well modeled, and the flesh tones true. Good also are the three-quarter length standing portraits of Mrs. George Van L. Meyer, wife of the Postmaster-General, and Mr. A. L. Terrell, which again are well posed and painted. The bust portrait of Miss Moore, a sweet-faced gray-haired lady, is perhaps the best example of the artist—a thoroughly refined, quiet and dignified canvas.

The exhibition to be held of women's work to open at the same galleries on April 20, will consist of some 75 paintings, collected from the United States and Canada. Fifty artists will be represented, and a number of medal and prize pictures will be shown.

The work will embrace figure, landscape and portrait work, mostly in oils, although there will be a special group of water colors shown in the entrance room. The exhibition has been arranged with care.

Americans at Macbeth's.

Some changes have been made in the continuing display of pictures by early and modern American artists at the Macbeth galleries, No. 450 Fifth Avenue. There have been hung recently a fine example of William Keith "Autumn-Sonoma Creek," a western landscape with, of course, a poetical title "Mountain Beloved of Spring," by Arthur B. Davies, a landscape "Midsummer" by Chauncey F. Ryder, a fine Paul Dougherty "Misty Sea," a good little interior with figures "Prelude" by I. H. Caliga, a good example of A. V. Tack, "Wisdom Hill," two decorative garden scenes with figures by Alfred Brennan most decorative and rich in color, "American Beauty Rose" and "Enchantment," a delightful broad and breezy Charles H. Davis "Springtime-Looking Seaward," a very delicate and delicious landscape by J. R. Manley "The Brook-Spring," a rich and glowing figure piece by F. Ballard Williams "The Locket," and good examples of W. L. Palmer, Birge Harrison, W. H. Howe, A. L. Clark, and Harry C. Lee. The echoes of the recent, almost sensational, display of "The Eight" in these galleries are a head of a laughing child by Robert Henri, broadly and strongly painted with splendid expression, and a recent canvas by George Luks "An eastside dock" so rich and deep in color quality as to recall Old Crome. This picture is another step forward for the painter and should be studied.

Carroll Beckwith's Display.

Although the exhibition of portraits and sketches by J. Carroll Beckwith at his Sherwood studio, technically closed last Saturday, some of the exhibits still remain there and make a visit worth while. This well equipped and able painter in this display not only reveals more mature power and skill, as shown in his dignified strong three-quarter length standing presents of Messrs. Samuel Verplanck Hoffman and Percy Griffin and the fancy portrait "The Priest," all excellent in expression and forceful, but evidences that he has not lost that decorative sense and feeling and that rich color palette which marked his earlier work.

This is proven not only by some earlier work, but by such recent portraits as the three-quarter length standing one of Mrs. Inge of Nashville, an exceedingly pretty woman, and in which the purple silk gown with lace accessories are charmingly rendered, and also in the half-length of Miss Rawson.

Again the colorist is revealed in such a work as the "Sylvan Toilet" whose flesh tones are as good as an Etty and the copies of a fragment of a ceiling by Tiepolo, of an Annibale Carracci head and a sketch of the Sans Souci basin. An outdoor with figure "Waldweben," to illustrate the second act of Siegfried is a charming composition in delicate greens and delightful movement and fancy.

Altogether the studio display is a manifestation—a "glance intime" as it were into the personality and its expression of a thoroughly artistic soul.

BLAKESLEE PICTURES SOLD.

At Mendelssohn Hall the first half of the Blakeslee collection of paintings by artists of the early English, Dutch, Flemish and French schools, was sold by Mr. Thomas E. Kirby April 9. The eighty-three pictures brought \$50,345, and of this number a dozen brought \$1,000 and over.

The portraits sold were by Sir Joshua Reynolds, Romney, Dobson, Raeburn, and other masters. The highest price of the sale was paid for Jakob Van Ruysdael's "Mountains in Norway," which went to Gen. Rush C. Hawkins for \$4,300. The same collector obtained "Portrait of George Joseph Bell," by Sir Henry Raeburn, for which he paid \$2,300, and he paid \$2,250 for Sir Joshua Reynolds's "Portrait of Mrs. Hutchinson."

A Sir Thomas Lawrence brought the second highest price of the evening, his "Portrait of Lady Ogilvie," going to E. Holbrook for \$3,950, and Romney's "Mr. Hugh Scott of Harden" brought \$3,800, going to W. A. Francis. This was a beautiful portrait and received much applause.

Leon Richet's "After the Storm" was knocked down for \$1,300, but there was no one to claim it. The picture was brought back and started again at \$1,250, but there were two bidders. The price was quickly raised to \$1,300 to the amusement of the audience, and sold finally for \$1,375.

Dave Warfield was one of the purchasers, Otto Burnet buying Largilliere's "Due de Penthièvre" for him for \$1,550.

First Session.

Following is the list of pictures sold, in order, with the name, artist, buyer, and price:

A Late Player, J. M. Strudwick;	W. W. Walker	\$225
Portrait of a Gentleman, C. Amberger;	E. Holbrook	75
Portrait Old Lady, J. Ovens;	Bland	150
Portrait of a Nobleman, ascribed to Frans Van Mieris;	H. Du Puy	175
Still-Life, Pieter Claesz;	Mrs. Henry W. Hart	60
A Scene in Venice, J. Marieschi;	George B. Wheeler	80
Old Farmhouse, F. W. Watts;	H. D. Babcock	400
Head of Dutch Woman, C. De Vos;	J. D. Turner	200
Madonna and Child, Bonifazio Veneziano;	H. G. Beede	190
Gardener's Daughter, A. Harlamoff;	L. A. Lanthier	290
A Sandy Lane, Norwich School;	W. W. Seaman, agent	80
Stormy Day, John Sell Cotman;	J. J. Turner	100
Portrait of Shelley, N. Hone;	A. Harbeson	200
Portraits Two Dutch Gentlemen, De Vos;	J. N. P. Stokes	450
Portrait of Mrs. Hutchinson, Sir Joshua Reynolds;	Gen. Hawkins	2,350
Sleeping Maiden, John Opie;	W. T. Sumner	225
Gloria in Excelsis, E. De Morgan;	Herbert Granniss	200
Portrait Lord Seahurst, Sir Thomas Lawrence;	L. A. Lanthier	350
William, Earl of Bedford, William Dobson;	Wilson Eyre	170
Mrs. Thomas Orby Hunter, Sir Joshua Reynolds;	Mrs. Sibley	2,100
Portrait of Lady Stewart, Sir Godfrey Kneller;	Thomas Barton	175
Portrait Mrs. Blackburn, G. H. Harlow;	L. A. Lanthier	300
Earl of Arlington, Sir Peter Lely;	S. Lewis	140
Portrait of Himself, Sir David Wilkie;	George W. Ainsley	3,800
Portrait of a Rabbi, Govaert Flinck;	Mr. Wernheimer	575
Portrait of Himself, ascribed N. de Largilliere;	L. Coblenz	110
Landscape with Trees, Robert Ladbrooke;	J. H. Hadley	250
Portrait Mlle. de la Marteliere, N. de Troy;	V. Benguiat	325
Portrait of Montmorency, Due de Luxembourg;	H. F. Rigaud;	150
Church San Giorgio Maggiore, F. Guardi;	H. E. Jackson	750
Mrs. Beaumont and Child, George Romney;	A. Francis	775
Portrait of a Boy, Francis Cotes;	Mr. Pendergast	150
After the Storm—in Normandy, Leon Richet;	Miss Elizabeth Musgrave, Sir William Beechey;	1,375
W. T. Carrington	325	
Venice, George H. Bogert; Samuel Mendheim;	525	
Portrait Major Parson, George Romney;	J. T. Turner	550

Duc de Penthièvre, N. de Largilliere;	David Warfield	1,550
Madonna and Child, St. Joseph and St. Catherine, Palma Vecchio;	Louis R. Ehrich	125
Portrait Mr. Paton, Sir Henry Raeburn;	Mr. Pendergast	125
Sheltered Pool, Thomas Barker (called Barker of Bath);	Mrs. H. Talcott	225
Grand Canal, Venice, Antonio Canal;	V. Benguiat	975
Portrait Lady Ogilvie, Sir Thomas Lawrence;	E. Holbrook	3,500
Service in Dutch Church, De Witte;	W. W. Seaman	125
Portrait Miss Montague, George Henry Harlow;	Mr. Pendergast	200
Portrait Earl of Digby, William Dobson;	H. Du Puy	1,050
Comtesse de Chateauroux as Hebe, School of Nattier;	V. Benguiat	430
Portrait Admiral Seymour, Sir Martin Archer Shee;	A. Neville	210
River and Waterfall, S. Van Ruysdael;	H. Hirshberg	600
Two Children, Francis Wheatley;	R. M. Montgomery	350
Richard Chancery, Sir Joshua Reynolds;	L. A. Lanthier	525
Sir Charles and Lady Lucas, William Dobson;	J. J. Turner	550
Three Children of Charles I., ascribed to Van Dyck;	E. Holbrook	275
Venus and Cupids, Albano;	H. Greiner	250
Portrait Mrs. Marshall, Sir William Beechey;	H. E. Jackson	3,000
Virtuous Visiting Pomona, J. Jouvenet;	J. Turner	125
David Garrick and Mrs. Siddons as Romeo and Juliet,	George Romney;	1,500
Portrait Two Children, G. H. Harlow;	L. H. Hadley	210
Portrait Mme. de Graffigny, P. Mignard;	L. A. Lanthier	1,950
Stormy Landscape, T. Gainsborough;	J. H. Hadley	300
Portrait Two Children, G. H. Harlow;	Thomas Barlow	250
Lady with Dog, Early French School;	L. Coblenz	210
Marquis of Huntly, William Dobson;	H. G. Beede	220
The Alchemist, Fabritius;	Mr. Pendergast	200
Dutch Landscape, E. A. Verboom;	Otto Burnet, agent	350
Henrietta Maria, William Dobson;	H. G. Beede	650
Mountains in Norway, J. Van Ruysdael;	Gen. Hawkins	4,300
Old Farmhouse, Kent, Sir Augustus Copley;	J. H. Hadley	550
Rock and Waterfall, Tivoli, Richard Wilson;	L. A. Lanthier	275
Portrait George Joseph Bell, Sir Henry Raeburn;	Gen. Hawkins	2,300
Ancient Windmill, Old Crome;	W. W. Seaman, agent	225
Lord Mayor of London, J. Van der Banck;	L. A. Lanthier	150
Miss Clive, Sir Francis Cotes;	R. M. Montgomery	220
Lady Loony, Sir Godfrey Kneller;	V. Benguiat	200
Miss Greaves, Thomas Hudson;	H. Hirshberg	150
Stable Interior, H. Van Ravesteyne;	Mr. Pendergast	100
Miss Graham, G. H. Harlow;	R. M. Montgomery	320
Lady Westmoreland, G. H. Harlow;	W. Barbour	600
Sir William Hume, Kneller;	L. A. Lanthier	135

Second Session.

Sir Thomas Lawrence's "Portrait of the Hon. Maria Liddell" brought the highest price of the evening, \$5,300, at the closing sale of the Blakeslee pictures at Mendelssohn Hall, April 10. It was the highest price of the sale.

The total for the evening's sale was \$60,150, making sum total, for the entire collection of 158 pictures, of \$10,495. Robert J. Collier and George A. Hearn were among the buyers.

Names of the pictures, artists, buyers, and prices in order:

A Humble Cottage, Joseph Stannard;	J. D. Chapman	250
Portrait of a Lady, N. Maes;	J. Schloss	250
Portrait of Young Lady, German School;	P. J. Collier	200
Portrait Lady Templeton, Sir Thomas Lawrence;	J. Schloss	775
A Venetian Island, Francesco Guardi;	H. G. Beede	575
Young Girl Feeding Rabbits, John Opie;	Ehrich Galleries	275
Game of Eric-trac, Peter De Hoogh and Palamedes;	J. Schloss	1,600

(Continued from page 6.)

Lady Knighton, Gainsborough; James Henry	3,250
E. of Pembroke, W. Dobson; A. R. Balton	150
Wachmore Hill, Middlesex, Constable; F. McComber	400
Portrait Young Lady, A. Vestier; Charles A. Davis	310
Portrait Mrs. Wright, George Romney; W. A. Francis	2,600
Portrait Marquise de Liancourt, Tournieres; W. A. Francis	200
Manege Nobleman, C. Moretti; Ehrich Gal.	425
Portrait Captain Beauchamp, George Romney; W. A. Francis	1,025
Portrait of Mrs. Whitehill, Van Ravestyne; B. Thomas	425
Portrait Venetian Dignitary, Tintoretto; R. J. Collier	625
Three Dutch Children, C. De Vos; E. I. Holbrook	1,125
Henry VIII, When Prince of Wales, ascribed to Pourbus; Ehrich Galleries	425
Ecce Homo, George H. Bogert; W. E. Thorpe	425
Group of Figures, Govert Flink; C. A. Ficke	175
Virgin and Child, ascribed to Botticelli; George A. Hearn	2,300
Elizabeth, Daughter Charles I., W. Dobson; Otto Burnett, agent	475
Anne of Austria, Franz Pourbus; L. Coblenz	1,100
Landscape, George Barrett; C. A. Ficke	250
Conception of Opera House in Venice, Canaletto; George A. Hearn	1,000
Portrait of Earl of Clarendon, Sir Peter Lely; Jules Oehme	700
A Classical Landscape, James Baker Pyne; A. F. Bremner	260
Venus Rising from the Waves, P. F. Mola; James Henry	1,200
Portrait Comtesse d'Estrees, Antoine Vestier; R. M. Montgomery	850
Mr. Dalzel, Sir Godfrey Kneller; H. G. Beale	210
Duchess de Chaulnes as Hebe, School of Nattier; H. E. Jackson	550
Portrait of Lady Spencer, Thomas Hudson; R. M. Montgomery	575
Countess of Exeter, Sir Peter Lely; Jules Oehme	1,800
Dutch Family Group, C. De Vos; Mrs. John D. Emmet	725
Portrait Miss Hastings, Francis Cotes; Mr. Pendergast	350
Children of Sir Charles Ashley, Gainsborough Dupont; J. J. Turner	550
Hon. Maria Liddell, Sir Thomas Lawrence; W. A. Francis	5,300
Saint Margaret, Bolognese School; Jules Oehme	210
Goddess of Flowers, E. De Morgan; Mrs. Robert Stafford	225
Portrait Young Lady, Sir Godfrey Kneller; Jules Oehme	310
Portrait Lord Glenlee, Sir Henry Raeburn; Jules Oehme	2,100
Peacock and Poultry, M. D'Hondecoeter; E. Thalman	650
Return of the Fleet, William Collins; Ernest Evans	300
Portrait Miss Lennox, Sir William Beechey; Jules Oehme	3,600
Portrait of Master Cathcart, Sir Henry Raeburn; B. Thomas	1,950
Portrait of Charles I., D. Mytens; James C. Carr	1,200
Portrait George III., Allan Ramsay; W. W. Seaman	700

FISHEL, ADLER, SCHWARTZ SALE.

A three days' sale of paintings, engravings, etc., of Fishel, Adler & Schwartz, held by James P. Silo, April 8, 9 and 10, at the firm's galleries, No. 313 Fifth Avenue, realized only \$71,833.

One hundred modern oils and water colors were sold at the first session, April 8, for a total of \$10,434. The highest price \$480 was given for J. J. Henner's "Fiametta," by an agent. Dr. Buckley paid \$320 for Weiss' "After a Shower," and several interesting portraits and landscapes were sold for from \$250 to \$300 each. Among the purchasers were Messrs. H. D. Babcock, Harry A. Cass, Julius Oehme and the Holland Art Galleries.

At the second session, April 9, \$2,190 was obtained. Harry A. Cass paid \$1,950 for Ziem's "Sunset in Venice;" J. H. Morris, \$1,500 for a Dutch interior, by J. Bail, and J. C. Crawford, \$925 for "Canal in Venice," by Martin Rico.

Among the best prices at the third and last session, April 10, were \$2,400, paid by F. Klinigfeldt for Detaille's "Twenty-third Dragoons;" \$1,125 for Israel's "The Philosopher," by C. Warren; \$2,950 for C. F. Wooley for Neubys' "Family Happiness;" \$1,225 for Ziem's "On the Lagoon," by R. Alexander; Mrs. L. Tiemans paid \$1,050 for Rosa Bonheur's "Tiger;" Mauve's "Plowing," brought \$3,200; A. Bonheur's "Cattle in Stream," went to H. Allwyn for \$2,500; Neuhy's "Industrious Granny" brought \$2,500, and Daubigny's "Approaching Storm" \$3,200.

WITH THE DEALERS.

An important sale of fine Persian and other Eastern rugs will take place at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, next week. The rugs to be sold formed the private collection of the late H. S. Tavshanian, Persian commissioner to the St. Louis Exposition, and who, it will be recollect, was murdered on Union Square, this city, last summer. The sale is ordered by Mr. John P. Osborn, attorney for the estate. The rugs will be placed on exhibition on Monday and will be sold at auction by Mr. James P. Silo on the afternoons of April 22, 23, 24 and 25, at 3 o'clock each day.

At the galleries of the Detroit Publishing Co., No. 234 Fifth Avenue, there is now a most attractive and artistic display of framed pictures in color and black and white, reproductions of well-known and less known pictures, landscapes, marines, genres and portraits, all suitable for the adornment and decoration of summer houses, cottages and villas. The most popular pictures in the Metropolitan and other museums of the United States and many of those in foreign museums, are in the display.

Gimpel & Wildenstein, of No. 509 Fifth Avenue, have recently sold to an out-of-town collector a remarkable example of a German primitive.

Mr. John Duveen sailed on the Kronprinzessin Cecilie on Tuesday last for London.

The Yamanaka Galleries, No. 254 Fifth Avenue, have a spring-like atmosphere and appearance, with flowering plants and shrubs, among which are displayed in a most artistic manner the beautiful and curious Oriental objects for which this house is renowned. In the upstairs galleries are the old and modern Japanese prints, the recent exhibition of which so interested art lovers.

Relatives of the late James S. Inglis of Cottier & Co., have instituted legal proceedings contesting his will which left all his property to his widow. They assert that it was the intention of Mr. Inglis to leave his widow only one-third of his estate, and to divide the remainder equally among his nephews and nieces. Mr. Inglis, it will be remembered, died in London, December 12 last.

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FOR SALE-STUDIO COTTAGE AT LYME, CONN.—The Dawson cottage and studio; for particulars apply to Mr. Arthur Dawson, 452 Fifth Avenue, New York.

FOR SALE—at No. 65 West Fifty-fifth Street: Studio of the late Eastman Johnson—some of his oil paintings, genre pictures, studies in oil and pastel, crayon, drawings and studies of North American Indians. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert, Stuart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

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NOTICE—ON SALE.—Copies of the "American Art News" are on sale in Paris at Brentanos, Avenue de l'Opera. In London at "Sunday Times," 7 Essex St., Strand; "Automobile Owner," 67 Chancery Lane, and at W. M. Power, 123 Victoria St., S. W.

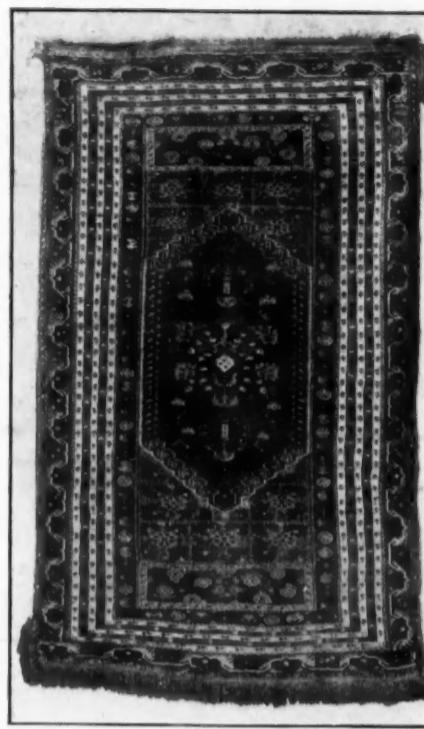
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